

Miss Rambeau Likes to See a Well-Directed Left Hook

Western Actress Admits She's a Boxing and a Baseball Fan—Gets Much Pleasure Out of Her Comedy Part in 'The Goldfish.'

SUCH a varied experience in life has fallen to the lot of Miss Marie Rambeau that the other day at Maxine Elliott's Theater she could discourse aptly on anything from baseball and boxing to the brotherhood of man. Unlike many actresses, she hasn't tied her soul to the asbestos curtain. She can spare a thought or two—several thoughts, in fact—from the applause she is receiving in "The Goldfish," and when she is off the stage she ceases to act, which seems almost heresy in a star.

"There have been two great American heroes in my life," she said, raising the expectations of the interviewer that they were Washington and Grant—"Nat Goodwin and James J. Corbett. Nat Goodwin was a marvelous comedian, and every time I watched him I used to feel educated. He knew how to play his art up to the last inch. There was something so remarkably delicate and sure about his comedy—it was as well balanced as a watch. He knew just what effect he was going after with every move, and so few of us know what we're after, let alone what it's all about.

"That was the way with Jim Corbett—he always knew what he was after. That section of his opponent's anatomy. He was an extraordinarily scientific boxer; there was thought behind each one of his punches. There'll never be another one like him, and nobody can argue me out of that opinion. I saw him box, so I don't speak by the book. Attending prize fights is my great weakness.

The Big Fight.

"I started yielding to it when I was in stock out in San Francisco, and many of the fracas I saw at the old Mechanics' Hall. I've seen several of the big fights and been a better woman for it. I was playing in stock out in Salt Lake City when the disagreement between Jeffries and Johnson was brewing, and I said to the company, 'Children, do any of us feel we ought to take in that fight?'

"We all said 'yes,' without a moment's hesitation. So we called a holiday and simply pulled out the company for a week. We hired a special train and went to the fight, and when we came back we played all the better because of it. I won a lot of money on that fight, though the company didn't think it was patriotic of me to bet on the black and tan. But you see, I knew his batting average.

"Some day some one will take the measure of Jack Dempsey, because to me he's just a big piece of brute strength. You see, I'm interested in all kinds of sports—swimming, riding, skating—maybe I'm what they call a man's woman. I like baseball immensely, and I dislike to be acting in the summer, because I simply must have my regular daily game.

"I've never played the game, though once I did my humble best to umpire, which of course won the customary reward of burning wishes for my immediate death. It was out in Columbus Ohio, when the two rival stock companies tried to settle the question of their superiority with the bat one Sunday. I was picked out to be umpire, for they trusted me—but not for long. I admit I was—well, maybe I wasn't fair. Maybe I did favor my own company. But you see, I had to go on playing in stock with them, so I wasn't taking any chances. But after a few innings the rival company said to me, 'Here, that'll be about all.' So they got another umpire and I passed out in a cloud of smoke rather than of glory."

A Breath of the Plains.

Here Miss Rambeau paused a moment to radiate personality. Despite her love of sports, Miss Rambeau is decidedly feminine, though in a spacious way, with a quick sympathy that seems ample enough to take in a whole Texas township. Likewise after the Western fashion she seems to emanate good health in waves. Probably she wouldn't know what a headache was if she should ever be overtaken by one. Life in the outdoors, like her Alaska experience, has given her face the permanent glow that only nature can impart free of charge.

"I've driven dog sleds in Alaska," she said, more casually than a flapper mentions driving her first automobile. "I was up in Nome in '08, when Rex Beach was one of the landmarks of the place. When the manager of a company left me put in Dawson City with nothing but my ambitions. So I had to open a dramatic school there, as that seemed better than starvation. In the afternoon I taught dancing to the children and in the evening I gave lessons in acting or took a flier in the drama myself. Then late at night I would get out my dog team and 'mush' up to my home two miles out of the town in the dead of winter—and it was rare sport, as I felt even at the time.

"And now, here I am playing a sophisticated gold digger! I'm having the time of my life playing in this comedy, though, perhaps, it isn't the proper thing to enjoy one's work so much. But I've played weeping mothers and misguided sisters so long that it does your heart good to hear a real laugh from an audience, and to hear them tell you to go on and give them more of the same.

A Barleque Suppression.

"Many a time while you're playing delicate serious parts you're tempted to burlesque the role, just as I burlesqued Eddie Foy this place, and you just have to keep a grip on yourself. Maybe that's why I enjoy this play so much—I

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can give vent to my suppressed desires. But, aside from this travesty of Foy, I'm not a mimic, for I haven't the time to study other actresses, and I wouldn't know how to go about it if I did. Yet, curiously enough, I've been accused of imitating almost every actress on the calendar.

"They said I acted like Ethel Barrymore—and I've seen her only twice, and

then after the charge was made against me. They said I suggested Maude Adams, yet I had the pleasure of sitting under Miss Adams only once.

"I thought I never would break away from serious roles and become my natural self on the stage. Managers saw me first in that type of play, and when I told them that I could stand a little comedy in my life, they'd exclaim in horror, 'But, my dear, you've never had any comedy experience!' Yet in stock I played tons of comedy.

"When I first jumped into this place on the road directly from a serious play I found I plugged each line too much. That was due to my long chain of serious parts, for you have to play that kind with the loud pedal frequently. Now I realize that if you underplay the part and just slip a line to the audience quietly they'll do the rest of the work for you. They won't, if you are good as you to them. I know this line is awfully funny, and by gosh you've got to see it that way, too."

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2:24 **PAUL WHITEMAN**
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